

If we must accept education as life and as preparation for life, we must relate all school work, including work in art, as closely as possible to modern problems. It is not enough to memorize historical interpretations and æsthetic views of the past or merely to encourage a purely individualistic expression. We need not be afraid of losing the connection with tradition if we make the elements of form the basis of our study. And this thorough foundation saves us from imitation and mannerisms, it develops independence, critical ability, and discipline.

From his own experiences the student should first become aware of form problems in general, and thereby become clear as to his own real inclinations and abilities. In short, our art instruction attempts first to teach the student to see in the widest sense: to open his eyes to the phenomena about him and, most important of all, to open to his own living, being, and doing. In this connection we consider class work in art studies necessary because of the common tasks and mutual criticism.

We find this way more successful than starting, without previous study of fundamentals, on studies in special fields with purely individualistic corrections, depending on the taste of the teacher. At first every student should come in contact with the fundamental problems in as many branches of art as possible, instead of beginning, for example, with life painting or animal sculpture.

Many years' experience in teaching have shown that it was often only through experimenting with the elements in various distinct branches of art that students first recognized their real abilities. As a consequence these students had to change their original plans. As an instance, a student of painting discovered his real talent was for metal working. Our first concern is not to turn out artists. We regard our elementary art work primarily as a means of general training for all students. For artistically gifted students it serves as a broad foundation for later special study.

We have three main disciplines in our art instruction: Drawing, Basic Design (Werklehre), and Color-Painting. These are supplemented by exhibitions and discussions of old and modern art, of